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SUID-AFRIKAANSE BIBLIOTEKE

UNIVERSITY
OF MICHIGAN

OCT 20 1955

PERIODICAL
READING ROOM

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TERUG NA DIE BASIESE VEREISTES

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IN DIE VORIGE nommer van hierdie blad het ons met groot belangstelling gelees van die pogings wat in die Transvaal¹ en Natal² aangewend is om die lees van goeie boeke aan te moedig. Dit verheug 'n mens om te hoor dat sulke pogings wel aangewend kon word ten spyte van die ernstige tekort aan opgeleide en ervare bibliotekarisse dwarsdeur ons land en dit kos geen verbeeldingskrag om te besef watter harde werk deur die uitgedunde personele gedoen moes word nie. Dit is ook verblydend om te sien dat sulke ondernemings reeds aangepak word nadat vry plattelandse biblioteekdienste in ons land skaars tien jaar bestaan.

Temidde van al hierdie nuwe ontwikkelings en bedrywighede pas dit ons egter om 'n nugter uitkyk op biblioteektoestande in ons land te behou. Ons moet nooit toelaat dat die basiese vereistes van 'n deeglike biblioteekdiens verwaarloos of vir een oomblik uit die oog verloor word nie. Hierdie basiese vereistes, soos almal weet, is eerstens 'n goed-opgeleide, ervare en toegewyde personeel; tweedens 'n toereikende boekevoorraad in albei landstale en derdens al daardie tegniese middels wat aangewend word om die regte boek by die regte leser op die regte tyd te bring.

As ons nou kom by die kwessie van personeel, sal ons almal moet saamstem dat die toestand tans alles behalwe bevredigend is. Ek wil nie hier breedvoerig op die saak ingaan nie, maar slegs konstateer dat daar nie genoeg jong mense by die professie aansluit om die bestaande poste in die land te vul nie. In hierdie verband kan ek nie help om te verwys na drie uitstekende artikels deur Dr. P. C. Coetzee in „Die Huisgenoot” van 14 Januarie, 11 Maart en 1 April 1955 nie. Dr. Coetzee gee in sy artikels 'n beknopte maar deeglike uiteensetting van die skaarste aan opgeleide bibliotekarisse; verduidelik hoe en waar opleiding bekom kan word en sluit af met 'n oorsig van die werk van 'n bibliotekaris en wat die vooruitsigte in die professie is.

Ek wil die hoogste waardering uitspreek vir hierdie poging van Dr. Coetzee om die skaarste aan biblioteekpersoneel op hierdie wyse pertinent onder die aandag van die breë lae van ons volk te bring en wil die hoop uitspreek dat dit daartoe sal lei dat geskikte jong manne en vroue by die professie sal aansluit. Baie meer behoort in hierdie rigting gedoen te word, want een ding staan soos 'n paal bo water, wat ons ook al mag doen, die gehalte van jou biblioteekdiens sal onvermydelik deur die gehalte van jou personeel bepaal word. Nie slegs opgeleide mense is nodig nie, maar opgeleide mense met genoeg kulturele agtergrond om as leiers en vertroude raadgewers op te tree in die gemeenskap wat hulle dien.

¹ Robinson, H. M. Armchair travel in the Transvaal. *S. A. Biblioteke*, deel 22, no. 4 (April 1955), p. 117-122.

² Friis, Th. Qualitative service: new methods of stimulating reading in Natal. *ibid.* p. 126-129.

Wat die tweede vereiste van 'n goeie biblioteekdiens betref, nl. 'n toereikende boekevoorraad, wil ek beklemtoon dat dit jare van geduldige keuring en oordeelkundige aankoop kos om 'n goeie boekeversameling op te bou. Dan kom 'n mens egter nog teen die struikelblok te staan dat die gehalte en verskeidenheid van boeke wat in Afrikaans beskikbaar is, op verre na nie voldoende is om in die steeds groeiende aanvraag te voorsien nie. Dit kan dus sonder twyfel aangeneem word dat ons plattelandse biblioteekdiens op hierdie stadium nog nie oor toereikende, goed-gebalanseerde boekevoorrade in albei landstale beskik nie. Wat Afrikaanse boeke betref, kan gesê word dat die bibliotekaris nie veel daaraan kan doen nie, maar het die tyd nie nou aangebreek dat bibliotekarisse hulle daarop moet toelê om hulle moeilikhede met uitgewers te bespreek ten einde te probeer om 'n verbetering in hierdie opsig aan te bring nie? Ook ten opsigte van boekevoorraad dus is daar nog baie ruimte vir verbetering.

Wat betref middels om boeke so toeganklik moontlik te maak vir die publiek, ek bedoel katalogisering, klassifikasie ens., is ek daarvan bewus dat selfs met voldoende opgeleide personeel dit in die provinsies wat reeds biblioteekdienste vir hulle hele plattelandse gebied in stand hou, jare sal neem om van elke klein plattelandse biblioteke 'n doeltreffende instrument te maak om leser en boek by mekaar

uit te bring. En dis in hierdie verband dat versigtigheid en geduld aan die dag gelê moet word. Hoe lofwaardig sulke pogings om leeslus aan te wakker soos ek hierbo aangehaal het, ook al mag wees, moet daar nie op sulke metodes gekonsentreer word ten koste van hierdie essensiële middels om die leser die geskikte boek te laat vind nie. Dit sou immers futiel wees om iemand aan te moedig om goeie boeke te lees as die goeie boeke nie in voldoende hoeveelhede beskikbaar is nie en as die leser nie dié boeke sonder moeite kan vind nie.

Ten slotte moet ek daarop wys dat die ou gesegte *festina lente* ook nog vandag op bibliotekegebied sy waarde het. Ons moenie die gebou se dak probeer opsit voordat die mure behoorlik voltooi is nie. Daar bestaan buitendien etlike organisasies op die platteland wat spontaan ontwikkel het en wat waardevolle werk op kulturele en opvoedkundige gebied doen. Ek voel dat die biblioteek met sy bedrywigheide nie die werk van sulke organisasies moet oorvleuel nie, maar eerder deur hulle sy goeie werk moet voortsit op die geleë tyd.

Terwyl daar dus deesdae snelle vordering met die plattelandse biblioteekdienste gemaak word, voel ek dat ons moet terugkeer na die basiese vereistes wat ek genoem het en dat hulle nie verwaarloos moet word deur te veel aandag te gee aan meer skouspelagtige bedrywigheide nie.

D. L. EHLERS

NEW LIBRARY PUBLICATIONS

From the University of South Africa at Pretoria, which has recently established a Department of Librarianship, comes the first in a series of scientific studies to appear under the collective title of "Mousaion". The subject-matter of this series, edited by Professor H. J. de Vleeschauwer, will deal chiefly with theoretical and historical aspects of librarianship. It is intended to issue six numbers of this monograph series annually. Addressed to "the world of scholarship" generally, articles will be written in one or other of five languages: English, French, German, Italian and Spanish. In principle the entire impression of 400 copies will be reserved for "journals, schools, research centres and documentation centres the world over which are occupied with the study of books and libraries", and will be supplied to them free of charge, or on exchange. A limited number of copies will be retained for sale to interested individuals, institutions or libraries at 3s. per copy, or 15s. 6d. for six numbers.

The first number consists of a study by Prof. de

Vleeschauwer, written in French, entitled "Les bibliothèques ptoléméennes d'Alexandrie". It deals chiefly with four points arising from recent studies on the Alexandrian libraries (e.g., E. A. Parsons' *The Alexandrian Library*, 1952, which was received with some scepticism by European scholars), among them being a discussion on whether Ptolemy Soter or his son, called Philadelphia, was the real founder of the Library; and another on who was responsible for the destruction of the Library in later times - Julius Caesar, Theophilus or the Muslim conqueror, Omar (the writer blames all three). This study is followed by three book reviews in French, also by Prof. de Vleeschauwer.

In a comparatively young country such as South Africa still is, lacking a scholarly tradition of its own, studies such as these, addressed to the academic world at large, are to be welcomed, and it is to be hoped that the objects of the series will meet with an encouraging response.

THE MUSIC LIBRARY OF THE UNIVERSITY OF CAPE TOWN

by

J. W. PERRY¹ & Mrs. M. W. PATERSON²

THE MUSIC BRANCH LIBRARY of the University of Cape Town was opened in the College of Music, Rosebank, Cape Town, on 1st August, 1943. It was formed by the amalgamation of books and periodicals available in the Jagger Library and printed music in the College of Music.

The University's Music Department is housed in the old Victorian mansion of the Struben family, originally known as "Strubenholt". The spacious dining room, with its finely carved old Italian fireplace and ceiling, and high windows overlooking the grounds, was made available for the Library.

The premises soon became inadequate for the rapidly growing collection. In 1948 the extension of the Library was undertaken. Three extra rooms were made available, adjacent to the existing Library, and a fully functional Music Library was planned. These four rooms were formerly the dining room, china pantry, servants' dining room and kitchen. In these four rooms had to be stored approximately 2,500 volumes on the literature of music, 10,000 pieces of music and 3,500 gramophone records. The collection was expanding rapidly. Furthermore within this space facilities had to be provided for listening to the records without disturbing readers. The four rooms had to be arranged so that one person could supervise the issue of books, scores and records and superintend the use of the listening apparatus, which was installed. Access to the records had to be closed and the records used only in the Library itself.

Planning of library

What was done? The "dining room", the largest room, 585 square feet, became a *reading room* with a club-like atmosphere.

¹ Formerly Sub-Librarian, University of Cape Town, and now Librarian, University of Natal, Durban.

² Assistant-in-Charge, Music Library, University of Cape Town, Rosebank, Cape Town.

It contained the books as well as the ms. scores, and valuable scores such as the Bach Gesellschaft edition of Bach's works in 43 volumes, which was placed behind glass. Doors and walls connecting all four rooms were removed and large glass panels were substituted. The "china pantry" (113 sq. feet) became a glass-enclosed *control room*, from which point the assistant at the issue desk has an uninterrupted view (through glass) of the reading room, of the record and score room, 270 square feet, and beyond that, through glass again, of the *listening room* (208 square feet). The entrance to the Library is in this room. The "servants' dining room" became the *record and music room*, records on one side and scores on the other. The kitchen became the listening room, containing six soundless gramophone turntables.

Record and score room

The equipment of the *record and score room* and the *listening room* must now be described in detail. The records were housed on the window side of the record and score room in order to protect them from the direct rays of the sun. All shelves for records were "cupboarded", locks for each cupboard being identical. Each cupboard unit has double doors, each door being one foot wide. The cupboarded shelving extends when possible 7½ feet high and elsewhere continues under the window ledges, which are at reading level. The pediment is three inches deep. The shelves are designed to hold two sequences of records, one of 'singles' and one of albums, the latter being concentrated on the upper shelves, 'singles' on the lower. The internal measurements of the shelves are the same for albums or singles, viz., 14 inches high, 15 inches deep, ¾ inch wide and 2 feet long, the only difference being that on the album shelves, the immediate supports are at six inch intervals, and on the 'singles' shelves they are at 2 inch intervals. Between these intermediates there is

room for three or four albums, and 15 'singles' respectively. As will be seen later, it is very important that an easily calculable number of single records should be housed between each upright, e.g. 15, 25 or 30, not 23 or 31. The hinges of the doors are recessed in order to enable records in the corner compartments to be taken straight out (not at an angle) without disturbing the others. All uprights and intermediates have 'nicks' cut in them, about 6 inches from the base, to form a grip for abstracting the records. Records are always pushed right to the back of the shelves when rehoused. The depth of 15 inches allows for the record next to any one removed, to be brought forward an inch and the doors to be closed. This practice helps in re-shelving.

Scores are shelved on alcove shelving on the opposite side of the record and score room. The measurements of the shelving are as follows: $7\frac{1}{2}$ feet high with 3 inch pediment. Each shelf is 16 inches high and 12 inches deep. Uprights are at intervals of 2 feet and intermediates at intervals of 1 foot. The 16 inch high shelving can be divided into two shelves, each 8 inches high for storing "records" and music. The ends of each unit of alcove shelving are also equipped with adjustable shelving, this being used for the housing of miniature scores, the measurements of each shelf being 12 inches high, 8 inches deep, with intermediates at one foot.

Listening room

The kitchen became the listening room. In this room actual shelving commences at $4\frac{1}{2}$ feet from the floor and extends up to 9 feet. It is cupboarded, each shelf being deep and high enough to store reserve stocks of scores or records. Another shelf, 18 inches deep, is $1\frac{1}{2}$ feet below the lowest shelf, in other words 3 feet from the floor. It runs round all the wall space of the room, forming a continuous teak shelf 18 inches deep. Six gramophone turntables are fixed in this shelf at convenient intervals. Below each turntable is a lockable drawer to contain headphones and needles. The supports for the shelf are run up from the floor at 2 feet intervals and continue from the shelf to the bottom of the cupboard, the supports being in line with the uprights of the shelves. Each turntable has a working space on the shelf of 18 inches deep by 22 inches long. At all other parts of the shelf, rests for holding musical scores are

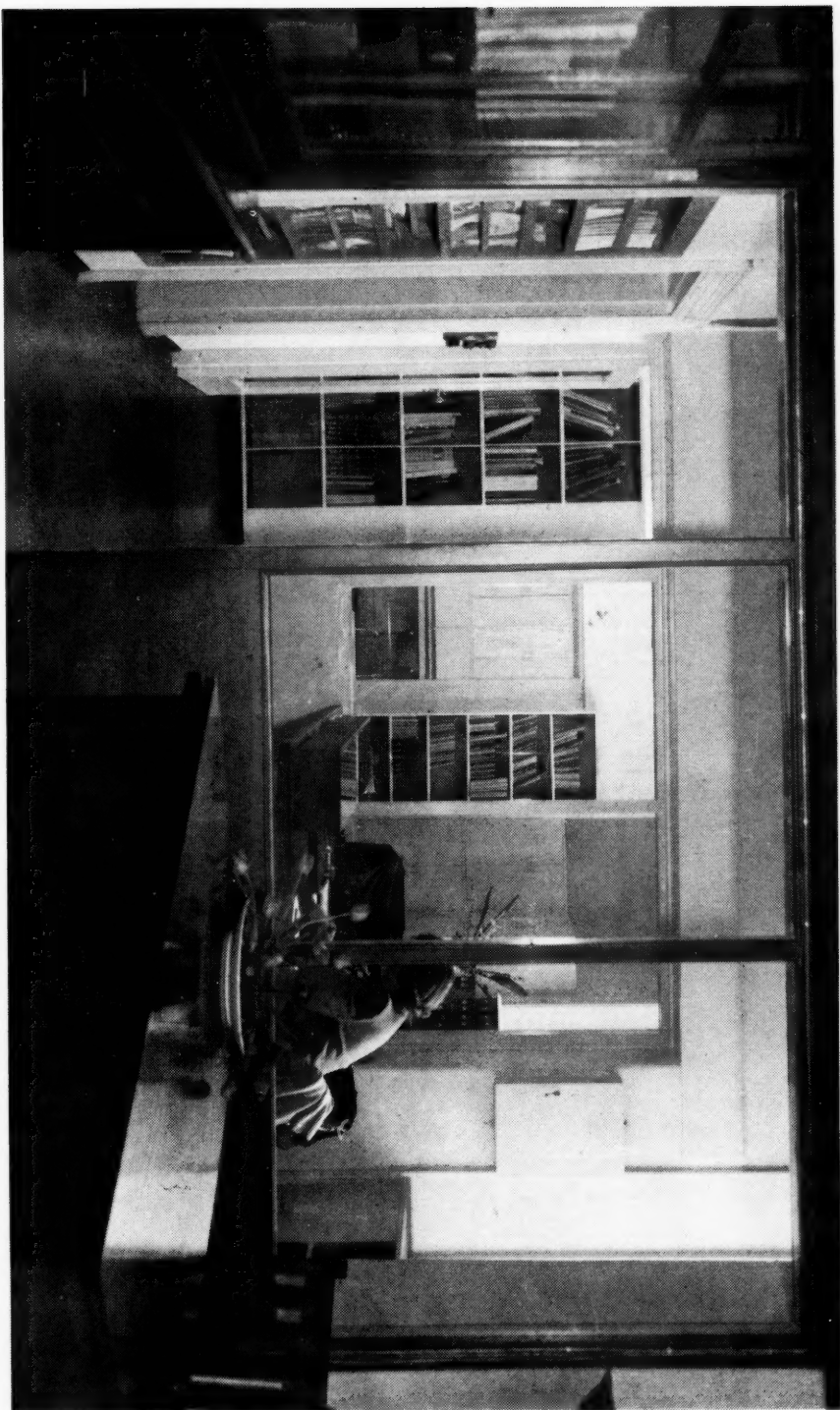
hinged from the bottom of the cupboard and extend and fit to the outer edge of the shelf. Each rest is 18 inches high and 24 inches wide (sufficient to hold an open score). There is a ledge for scores at the base of each rest to prevent the score from slipping. On either side of each turntable, two billiardcloth-lined rubber-based slits are let into the woodwork. These units can be taken out, so that dust etc., does not collect in them. Each slit is 9 inches deep, 13 inches long and $\frac{1}{4}$ inch wide. Each slit is wide enough to hold one (but not much more than one) record. There is a volume control to the right of each turntable. Two plugs are inserted underneath the shelf, on each side of the turntable, where headphones can be plugged in, enabling four persons to listen to one record. British Garrard equipment is used, with removable semi-permanent nylon needles. This equipment was supplied and installed by a large firm at a total cost, in 1949, of £170. Steel chairs of the modern stackable type are used, so that those not being used can be placed in a corner of the room without being in the way.

The cost of the alterations to the existing building and of the equipment (excluding the gramophone equipment) amounted, in 1949, to £1,600. The work was done under the supervision of the University School of Architecture. On 7th October, 1949, Mr. Enrique Jorda, Director of the Cape Town Orchestra, opened the enlarged Music Library at the College of Music, Rosebank.

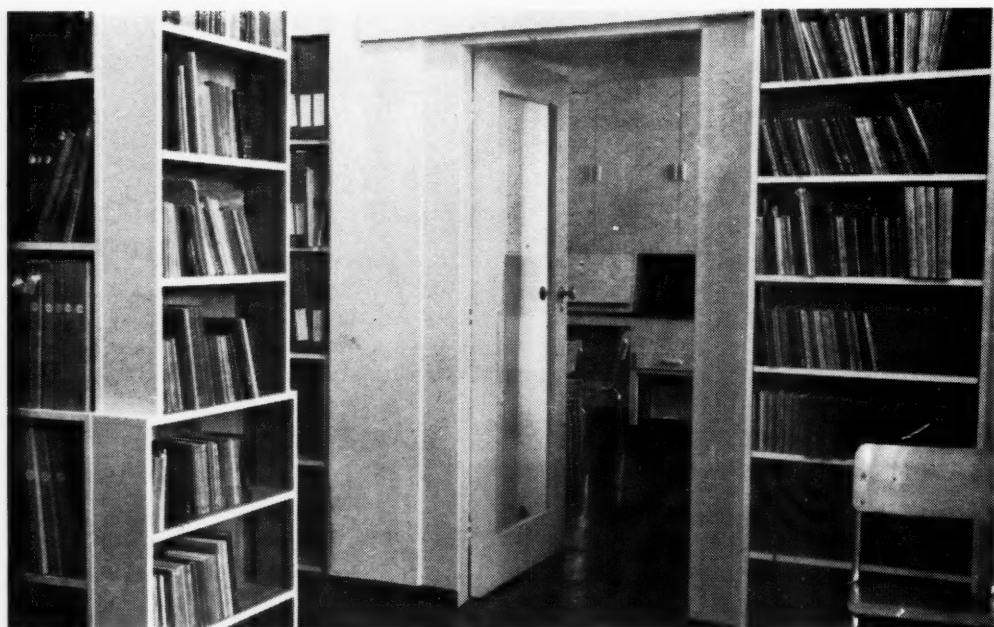
Contents and administration

The Music Library was given the services of a temporary assistant for five months during the change to the new extension. Gramophone records hitherto kept in the home-made cardboard covers (if not in albums), in a horizontal position, were accessioned and given a shelf number to fit the perpendicular fittings in the new room. Records of pre-electric vintage were removed to storage cupboards in the listening room and although still in the catalogue, were not accessioned.

A music library is concerned not only with gramophone records, but also has a three-fold function to perform, and aims at a balanced co-ordination between the divisions of its stock: books, music and gramophone records. This branch has all three types of materials. The books are classified according to Dewey.



UNIVERSITY OF CAPE TOWN MUSIC LIBRARY
Showing control desk, record and score room, and entrance to listening room.



Corner of record and score room, showing methods of storage.



UNIVERSITY OF CAPE TOWN MUSIC LIBRARY
Section of listening room, showing turntables and head phones in use.

The printed music is classified according to the McColvin extension of Dewey which divides the collection into three main sections: 780 vocal music; 781 instrumental music; 782 orchestral and chamber music. Printed music has classified and composer catalogues. Added entries in the classified catalogue bring together every form of a work, or part of a work, under the original form, e.g. 782.7 MOZ will show the orchestral score and parts of a concerto by Mozart, next to it will be filed a miniature score of the same work (shelved at 782.77), a pianoforte solo part (shelved at 781.4), and an arrangement for two pianofortes, (shelved at 781.64).

Gramophone records require short and helpful information and the location letter and number. Accessioned on cards (one card for each record), with all information regarding source, etc., records are then catalogued under the *composer*, as the main entry. Entries under *subject* include title, names of artists, forms, e.g. symphonies, operas, folk-songs and speech. Records are not classified but given the next shelf-number in the series to which they belong, prefixed by A (album series) or S (single records). Students are not permitted to go to the gramophone record cupboards, but enter their requirements in a book (after selecting from the catalogue) for the staff to find and issue them. On their return, entries are crossed off, the records examined and re-shelved, and the number of records entered in the daily statistics record.

Use of library and special collections

The Music Library has from the beginning grown rapidly. In 1944, items of music and records used totalled 4,520 and 4,531, compared with 14,474 and 20,027 respectively in 1954, while outgoing inter-library loans have grown three-fold. The stock to-day consists of: books on music and ballet, 3,500 volumes; printed and ms. music, 13,000 items; gramophone records, 4,000. The Branch is staffed by two assistants and a stack attendant. The latter is occupied mainly with shelving, repairs and cleaning.

Among some of the special collections are the following: that of the *International Society of Contemporary Music*, which is the largest organization of its kind in the world, and consists of thirty-three sections, each representing a different country. The Society was established in 1922, and South Africa was accepted for

membership in 1948. The establishment of a comprehensive library of modern music and books on modern composers, available to members, is one of the methods employed to foster contemporary compositions of music. The South African Branch was granted permission to keep their collection in this Library, and facilities were given to members of the Society to use the Library. To date 751 items (books and music) have been presented from eleven different countries (Argentina, Australia, Austria, Czechoslovakia, Denmark, France, Germany, Great Britain, Greece, Holland, Israel, South Africa, and Switzerland). These were catalogued, a separate catalogue maintained and shelved in a special place. Blue catalogue cards were used to identify this collection. The music has been used by the Society at many of their concerts.

A collection of the work of South African composers is a special feature in the Library, although still in its embryonic stage. It contains ms. music by South African composers, and music published in South Africa. It is solely a reference collection, duplicates or photo-copies being available on the open shelves. Included in the collection are the original mss. and published works of the late Professor W. H. Bell of this University, who died in 1946. Some 155 original works have been catalogued and stored in the Jagger Library strong room and 71 photo-copies (bound) are available for loan at the Music Library. Some of the mss. of works by members of the staff of the Music Department, University of Cape Town are also included. New mss. are eagerly sought for the collection. Music by the following has already been received:—Arnold van Wyk, Hubert du Plessis, John Joubert, Priaulx Rainier, Eric Chisholm, Stefans Grové.

The City of Cape Town Orchestra has placed 164 items of vocal, instrumental, orchestral music and miniature scores on deposit in the Library. Another *deposit collection* of 242 long-playing records and 21 miniature scores has also been received. These are used at the weekly lunch-hour recitals, and by members of the staff to illustrate lectures.

Other activities

Other activities of the Music Library include *inter-library lending*, which operates with many of the leading orchestras in the

Union and Rhodesia. Orchestral music is in greatest demand, and loans are usually made for a longer period than books, according to the borrower's request. Helpful relationships exist between the Cape Town City Orchestra Library, the South African Broadcasting Corporation (orchestral and record sections), and this Library. Regular *displays* of mounted pictures are exhibited in the vestibule of the Little Theatre during the University's opera seasons. Displays are also held in the Reading Room to illustrate special lectures, or series of Chamber music concerts, e.g. Hindemith, Schoenberg, etc., as well as for the University's Commemoration Day and Arts Festival.

The Music Library deals with *reference enquiries* that require much searching, including a considerable amount of such work for the members of the staff of the Music Department. Gradually a general reference collection is being built up. A great deal of help is obtained from the annual *Music Index to Periodicals*.

Problem of long-playing records

One of the major problems of future policy in any music library to-day concerns the increased production of long-playing records and the difficulty of obtaining what is needed in recordings of 78 revolutions per minute.

The listening room is equipped with six turntables which are all set for 78 revolutions per minute. In 1954 a Deccalin long-playing unit was wired to one of these tables as an addition, and a long-playing disc may be played at this point only. Long-playing records need very careful handling, distort very easily and students have to be instructed not to lift the needle until the disc has been played right through. Many students study a particular movement or listen to an aria from an opera, and do not wish to hear the complete work. This point has been stressed by lecturers who require to play repeatedly the movement being studied in class. A two-speed machine is used at the lunch-hour recitals in the Reading Room. Eventually the Music Library will have to be equipped chiefly for long-playing records, as they are the recordings that have come to stay. Storage problems for them will not exist; one record will take the place of the previous four to seven for an orchestral work.

We look forward to the time when the Music Library will form part of a new College of Music, with soundproof listening rooms, and every facility for quiet work without any disturbing sounds of pianoforte, violin, harp and percussion practising.

Council for Scientific and Industrial Research

There has been a notable increase in the bibliographical activities of the Library and Information Division of the C.S.I.R. in the past few months, which augurs well for the future. We have received for notice three publications of particular interest. The first is a *Register of current scientific research at South African Universities*, compiled as a companion volume to the *Register of current research in the humanities*, which has been issued annually since 1946 by the Council for Social Research. The first of the science volumes to be issued appeared in 1952, and described work in progress during 1951. The 1953 volume, covering work in progress during 1952, comprises 212 mimeographed pages, entries being arranged under the name of the university departments concerned, and containing brief descriptions of the work, name of the investigator, and anticipated duration of the project. Entries from the Afrikaans-speaking Universities are given in Afrikaans, and the rest in English. This is an important bibliographical tool, which will surely become indispensable.

The second publication is a classified list of the abstracting journals currently received by the C.S.I.R. Library and Information Division, comprising 199 items in all. Each entry gives full particulars of title, publisher, periodicity and price, and a description or analysis of the contents. It is well set out, and the full information provided makes this one of the most practical contributions to South African bibliographical equipment to appear in recent months.

The last item under review is a brochure describing the work and resources of the C.S.I.R. Library and Information Division at Pretoria. This is attractively produced in the two official languages, with well-selected illustrations, and shows on the cover an architect's impression of the Council's projected new building, which will contain a specially-planned Library far more spacious than the present somewhat cramped conditions allow. The information in this brochure is clearly arranged and expressed, and could serve as a model of its kind.

SOME BOOKS ON MUSIC FOR THE SMALLER LIBRARY

by

M. W. WHITELEY & E. AREMBAND

Johannesburg Public Library

THE LIST that follows makes no attempt to be a comprehensive guide to selection. It is intended to help the librarian whose readers clamour for "more books about music, please" but who finds selection difficult because there is so much to choose from and so little money to spend. For such of our colleagues as may be in this difficulty a list of standard works would be very little use. A great many of them are out of print, and have to be sought on the second-hand market; quite a number are written more for the scholar and student than for the amateur music-lover with whom public libraries mainly deal. We have therefore compiled our list from a strictly practical point of view. We have not aimed at completeness, and have omitted a number of excellent books that we know to be out of print. We have chosen titles that have proved their value in our own library, and which we have reason to think may be available, though of course no guarantee can be given about this. Further, since the list has to be a short one,

we have tried to choose books representative of the types most in demand by the general public. Literary merit is a secondary consideration. Lochner's book on Kreisler is a case in point. It was poorly reviewed, but is deservedly popular because of its subject interest; many other examples could be cited.

As regards the brief list of reference books, the situation is different. The list is short, because it is compiled for general, not special libraries, and is designed to answer the enquiries most commonly made by non-specialists. It could be expanded, and the compilers will be glad to answer questions from anyone wanting more specialized titles. The books themselves are mainly standard works of proved authority.

This, then, is a list of suggestions for the practising librarian. We hesitate to call it anything so grand as a bibliography, but we do claim for it that all the books listed are likely to justify, in use, the money spent on them.

REFERENCE BOOKS

These are listed in alphabetical order as being more convenient from than the classified for so short a list.

- | | |
|---|--|
| <p>BAKER, Theodore. Baker's biographical dictionary of musicians; 4th ed., rev. and enl. Schirmer, 1940. \$6.
do. - Supplement, 1949.
<i>Brief outlines of lives, with lists of compositions. Useful for modern composers and for performers.</i></p> <p>BARLOW, Harold and Sam MORGENSTERN. A dictionary of vocal themes. N. Y., Crown publishers, 1950. \$5. (42s. 6d.)
<i>Not a 'must' for a general library, but very useful for settling arguments about the sources of famous tunes.</i></p> <p>BLOM, Eric. Everyman's dictionary of music. Dent, 1947. 10s. 6d.
<i>A good brief dictionary for definitions of terms.</i></p> | <p>BROOK, Donald. International gallery of conductors. Rockliff, 1951. illus., ports. 16s.
<i>Short biographies of the eminent in this field.</i></p> <p>BURROWS, Raymond and B. C. REDMOND. Symphony themes. N.Y., Simon & Schuster, 1942. \$3.50
<i>See note under BARLOW and MORGENSTERN.</i></p> <p>EWEN, David. European composers to-day: a biographical and critical guide. H. W. Wilson Co., 1954. ports.
<i>Not very critical, but the biographical part is most useful. Ewen, like Brook (q.v.) is not a scholar but a popular writer. He is not thorough, but his facts are usually</i></p> |
|---|--|

accurate, and he covers fields otherwise neglected.

FRANK, Alan. Modern British composers. Dobson, 1954. 7s. 6d.

Deals with really modern composers, including young ones only recently heard. Includes a list of gramophone records.

GROVE, Sir George. Dictionary of music and musicians. 5th ed., ed. by Eric Blom. 9 vols. Macmillan, 1954. £36.

The most famous English reference book on music. If funds permit, well worth buying. Covers a wide range of subjects as well as composers' works. Includes list of books and of composers' works.

HIND, Harold C. The orchestra and its instruments. Boosey & Hawkes. n.d. 4s.

Large, clear pictures, with notes on the use and compass of each instrument.

KOBBÉ'S complete opera book., ed. and rev. by the Earl of Harewood. Putnam, 1954. 45s.

Outlines of plots, with accounts of the history of each opera. Comprehensive, authoritative, well indexed.

McSPADDEN, J. Walker. Operas and musical comedies. N.Y., Crowell, 1946. \$3.50.

Brief histories and plot outlines. Invaluable for the musical comedies, which are treated nowhere else.

NEWMARCH, Rosa. Concert-goer's library of descriptive notes. 5 vols. O.U.P., 1946. 6s. each.

Originally written as programme notes. With Tovey (q.v.) covers all the main classical works.

O'CONNELL, Charles. The Victor book of overtures, tone poems and other orchestral

works. N.Y., Simon & Schuster, 1950. \$5. *Short notes on famous works. Includes more compositions than Newmarch and Tovey, says less about them.*

SCHOLES, Percy A. A list of books about music in the English language. O.U.P., 1939. 3s. 6d.

An excellent check-list of standard works, though beginning to need bringing up-to-date.

SCHOLES, Percy A. Oxford companion to music. 9th ed. O.U.P., 1955. illus. 63s.

The best one volume encyclopaedia of music. A 'must'.

SCHOLES, Percy A. Oxford junior companion to music. O.U.P., 1954. illus.

In many ways supplements the previous item.

SPAETH, Sigmund. Guide to great orchestral music. New York, Modern Library, 1943. \$1.45.

An alternative to O'Connell, to which it is very similar.

STANFORD, C. V. and C. FORSYTH. A history of music. illus. Macmillan, 1947.

35s. A standard history, originally written for students, particularly useful for the sections on music of different countries.

TOVEY, Sir Donald. Essays in musical analysis. 6 vols. O.U.P., 1948. 12s. 6d. ea.

Originally very long programme notes, these essays are classics of their kind.

TOVEY, Sir Donald. Musical articles from the Encyclopaedia Britannica. O.U.P., 1945. 12s. 6d.

LENDING LIBRARY BOOKS

General

ABRAHAM, Gerald. A hundred years of music. Duckworth, 1938. 15s.
Covers 1830-1930.

BACHARACH, A. L., ed. Musical companion: a compendium for all lovers of music.

Ryerson Press, 1940. 3s. 6d. (cheap edition)
Excellent for the amateur. Its scope is wide, and the articles, all by experts, are written as far as possible in non-technical language.

EWEN, David. Complete book of 20th century music. New York, Prentice-Hall, 1952. \$7.50.

Accounts of composers and their work. Not profound, but contains much information not easily found elsewhere. Also suitable for reference.

FISKE, Roger. Listening to music: a guide to enjoyment. Harrap, (1952). 6s.
A beginner's book on what to listen for.

HARRISON, Sidney. Music for the multitude Michael Joseph. rev. ed. 1954. 4s. 6d.

JOHNSON, William W. Intelligent listening to music: a guide to enjoyment and appreciation for all lovers of music. 5th ed. Pitman, 1948. 7s. 6d.

SCHOLES, Percy Alfred. Listener's guide to music; with a concert-goer's glossary. 8th ed. London, O.U.P., 1933. 3s. 6d.
Out of print, but so good it should be acquired second hand if opportunity offers.

Biography

This section contains no standard biographies of classical composers, for reasons given above. The titles are representative of lighter biographies of current interest, which may also be useful for reference enquiries about contemporary figures not fully treated in encyclopaedias and dictionaries. As regards lives of classical composers, the "Master musicians" series, published by Dent, usually at 7s. 6d. or 8s. 6d., cannot be bettered. They are written by acknowledged authorities and give in each case, the composer's life, a critical survey of his principal compositions, and a complete list of all of them. The "Great lives" series, published by Duckworth, is also excellent, though less thorough than the "Master musicians" series.

BEECHAM, Sir Thomas. A mingled chime; leaves from an autobiography. London, Hutchinson, 1944. 16s.

BROOK, Donald. Masters of the keyboard. London, Rockliff, 1946. 15s.

BROOK, Donald. Singers of to-day. Rockliff, 1949. 16s.

BROOK, Donald. Violinists of to-day. Rockliff, 1948. 15s.

BUSCH, Fritz. Pages from a musician's life. Hogarth Pr., 1953. 18s.
Well-known conductor.

COATES, Eric. Suite in four movements. Heinemann, 1953. 16s.
Autobiography of popular composer.

CARDUS, Neville, ed. Kathleen Ferrier: a memoir. Hamilton, 1954. 12s. 6d.

DAWSON, Peter. Fifty years of song. Hutchinson, 1951. 15s.

FLAGSTAD, Kirsten. The Flagstad manuscript. Heinemann, 1953. 21s.
Autobiography.

GARDEN, Mary and Louis Biancolli. Mary Garden's story. Joseph, 1952. 15s.

HUOK, S. Impresario. Macdonald, 1947. 15s.
Memoirs of a concert promoter.

LITTLEHALES, L. Pablo Casals. N.Y., Norton. rev. ed. 1948. \$3.75.

LOCHNER, Louis P. Fritz Kreisler. Rockliff, 1951. 25s.

NABOKOV, Nicolas. Old friends and new music. Hamilton, 1951. 12s. 6d.
Reminiscences of a musician.

POPE, W. J. McQueen and D. L. Murray. Fortune's favourite: the life and times of Franz Lehar. Hutchinson, 1953. 21s.

SAUSSINE, René de. Paganini. Hutchinson, 1953. 16s.

SLADEN, Victoria. Singing my way. Rockliff. 1951. 16s.

SZIGETI. With strings attached. N.Y., Knopf. 1947. \$4.

TERTIS, Lionel. Cinderella no more. Nevill, 1953. 12s. 6d.
Author's story of his rise to fame as a viola player. Includes much of interest about the instrument, and a useful list of music.

TRAPP, Maria Augusta. Story of the Trapp family singers. Philadelphia, Lippincott, (1949, repr. 1951). \$3.50.

WOOD, Jessie. Last years of Henry J. Wood. Gollancz, 1954. 12s. 6d.

YBARRA, Thomas Russell. Caruso. Cresset Pr., 1954. 18s.

Instruments

Books on famous performers are listed under biography. Instruments other than the piano are poorly documented, many standard works being out of print. Books on instruments not commonly played by amateurs, e.g. horn and trombone, have been purposely omitted.

AULICH, Bruno and Ernst HEIMERAN. The well-tempered string quartet; rev. ed. Novello, 1949. 7s. 6d.
Useful and very amusing book for amateur players. Includes a good list of quartets with notes on their degrees of difficulty.

BOOTH, Victor. We piano teachers. Skeffington, 1946. 8s. 6d.
Warmly recommended by a number of piano teachers.

CONWAY, Marmaduke P. Playing a church organ. Latimer House, 1950. 7s. 6d.
A practical book for the amateur church organist. Includes list of music for various occasions.

DALE, Kathleen. Nineteenth century piano music: a handbook for pianists. O.U.P., 1954. 2s.
Useful both for those writing concert programme notes, and for players, amateur and professional.

FARGA, Franz. Violins and violinists. Rockliff, 1950. illus. 25s.
Chatty, and rather scrappy, but very readable and full of out-of-the-way bits of information.

FOLDES, Andor. Keys to the keyboard: a book for pianists. O.U.P., 1950 (repr. 1951). 5s.
Music examples in text.

HARRISON, Sidney. Piano technique. Pitman, 1953. 12s. 6d.

Author is a well-known teacher who has demonstrated his methods on television.

HOWE, Alfred H. Scientific piano tuning and servicing. 2nd. ed. N.Y., Howe, 1947. \$6.

LAST, Joan. The young pianist: a new approach for teachers and students. O.U.P., 1954. 12s. 6d.

ROTHWELL, Evelyn. Oboe technique. O.U.P., 1953. 7s. 6d.

An excellent little book, much appreciated by amateurs with whom the instrument is popular.

WILLAMAN, Robert. The clarinet and clarinet playing. N.Y., Willaman, 1949. illus. \$3.75.

Technical, but worth having because the instrument is very popular with amateurs.

Orchestra and Orchestral Music

BROOK, Donald. International gallery of conductors. London, Rockliff, 1945. 15s.
Biographical sketches, with notes on the leading symphony orchestras.

CARSE, Adam. The orchestra. Parrish, 1949. 7s. 6d.

FOSS, Hubert and Noël GOODWIN. London symphony: portrait of an orchestra. Naldreth Press, 1954. 18s.

HOWES, Frank. Full orchestra. Secker, 1942. 7s. 6d.
Explains the instruments and arrangement of the orchestra and gives notes on the orchestral repertoire.

JACOB, Gordon. How to read a score. Boosey, 1944. 3s.
For those with an elementary knowledge of music notation.

NEEL, Boyd. Story of an orchestra. Rockliff, 1950. 10s. 6d.
The Boyd Neel string orchestra.

ULRICH, Homer. Symphonic music: its evolution since the Renaissance. O.U.P., 1952. 27s. 6d.

VEINUS, A. The concerto: a history and analysis. Doubleday, 1948. 16s.

Singing

The literature is enormous. A small selection of the best books for amateurs is given. There are many more technical ones. Books about singers are listed under biography

GRAVES, Richard M. Singing for amateurs. O.U.P., 1954. 12s. 6d.

Universally commended by reviewers, very popular with borrowers.

JACQUES, Reginald. Voice training in schools. 2nd ed. O.U.P., 1953. 8s. 6d.

Author is the founder of the Jacques orchestra, and is a very experienced choral conductor as well.

MANNING, Rosemary. From Holst to Britten: a study of modern choral music. Worker's Music Association, 1949. 5s.

Useful for amateur choir-masters.

MOORE, Gerald. Singer and accompanist. Methuen, 1953. 25s.

Practical instructions on the performance of famous songs by Britain's leading accompanist.

WOODGATE, Leslie. 1. The chorus master. Ascherberg, 1948.

2. The choral conductor. Ascherberg, 1949. 5s. each.

Useful books for those organising amateur choral events.

YOUNG, Gerald Mackworth-. What happens in singing: a short manual of vocal mechanics and technique. Neame, 1953. 12s. 6d.

Opera

There are many readable and popular books on opera, and fresh ones are constantly appearing. We list a good example of each of three types that should be represented.

DAVIDSON, Gladys. Standard stories from the operas; rev. ed. Werner Laurie, 1947. 15s.

Summaries of plots of all the most popular operas.

MAREK, George R. A front seat at the opera. Harrap, 1951. 10s. 6d.

Readable and amusing essays on various operatic subjects - performances, singers and composers.

NEWMAN, Ernest. More opera nights. Putnam, 1954. Opera nights Putnam. 1943. 42s.

Essays by an expert on the most famous operas, giving plots, criticism, and accounts of performances. Music examples.

LIBRARIES AND BOOK-BUYING

Visiting overseas publishers (such as Mr. A. S. Frere in an article appearing in *S.A.B.C.* 14 May, 1955, continue to express surprise and admiration at the fact that South Africa, with its comparatively small European population, continues to provide the second most profitable market for books published from English presses. "This country, with little more than 2½ million white inhabitants, buys over £2,000,000 worth of books annually, amounting to nearly £1 per head of population - a record which cannot be matched by any other country in the world." Although it has been customary for more years than we care to recall to apostrophize the South Africans as a 'non-reading people'

- a contention easily disproved - we have failed to see any reference in the local or overseas press, professional or lay, to the part played by the expanding library services in South Africa, in this matter. A study of the statistics of book expenditure by the major libraries and library systems in the Union would, we believe, bear out the contention that the public and institutional libraries have in effect contributed substantially in the past five years to the impressive total of *per capita* book purchase in this country; quite apart from the indirect influence they (and particularly the Provincial library systems) have had on creating readers who never bothered to borrow or buy before.

THE USE OF CITATION ANALYSIS AS A RESEARCH TECHNIQUE AND ITS IMPLICATIONS FOR LIBRARIES

by TH. FRIIS

Director, Cape Provincial Library Services

CITATION ANALYSIS is in short the investigation or analysis of materials which have been cited by writers in a subject field as to form, date of use and publication, country of origin, related subject fields and "level of analysis". Citation analysis has actually little to do with the *contents* of the text; it is only an analysis of the tools used by the authors in composing the contents of their texts. The sources of citation analysis are usually references in "key" and "source" journals, but could also be any other form of publication.

Three outstanding studies in which this technique has been used are those of Fussler¹, McAnally² and Hintz³, which were accepted as Ph.D. dissertations by the Graduate Library School at the University of Chicago in 1948, 1951 and 1952 respectively. The technique has conventionally been applied only to the natural sciences, and its use in the social sciences is a recent development. It is well known that in the field of the natural sciences the literature is more homogeneous and better organized than in the social sciences, and it may be objected that this fact might militate against the use of the technique of citation analysis in this field. Until actual investigation discloses significant differences in the bibliographic aspects of the natural and social sciences, however, this technique may be assumed to be equally useful in each.

The purpose of citation analysis

The main purpose of citation analysis is to determine the characteristics of the materials

used by writers in a given subject area. An exact knowledge of the use of library materials has important implications for the general organization and management of the library, but could also be useful as a factor contributing towards the wider field of scholarship in general. Many problems of use of library materials cannot be solved by mere observation or an opinion poll of working librarians, but only through an objective analysis of actual use by library patrons.

The characteristics of use of material for which an answer is sought can be stated briefly as follows:

1. To determine which forms of materials are the most frequently used in the library, and their relative importance.
2. The degree of overlapping of a particular subject with other disciplines, as shown by the frequency of citations.
3. The temporal span of the material – especially that between the date of original publication and the date at which it is known to have been used.
4. The extent to which materials of foreign origin are being used.
5. What level of analysis would the tools of bibliographic organization have to achieve in order to reveal the specific materials cited?
6. To determine the most important serial titles in terms of use.
7. To compare the pattern of use of materials in different countries at different times.
8. To identify, if possible, trends in research interests as reflected by the literature used.

It is obvious that the technique of citation analysis is only one of a number of methods to determine the degree of use of library materials by the patrons of the library (in most cases actually restricted to the researchers). Some of the alternatives have already been widely used,

¹ Fussler, H. Characteristics of the research literature used by chemists and physicists in the United States. Unpublished Ph.D. dissertation, 1948.

² McAnally. Characteristics of materials used in research in United States history. Unpublished Ph.D. thesis, 1951.

³ Hintz, C.W.E. Internationalism and scholarship: a comparative study of the research literature used by American, British, French and German botanists. Unpublished Ph.D. dissertation, 1952.

but much depends on the purpose and scope of the information required.

1. Circulation figures are usually the method used by the average library, especially the public library. This method requires some degree of administrative assistance if information relating to the characteristics of the *user* are required, for which the circulation records are conventionally utilized.
2. The questionnaire method.
3. The interview method.
4. During a period of stocktaking, each issue card could be inspected to determine whether the book had been in circulation during a given period. This method will not be used in large libraries, except on a sampling basis.

Citation - Methods of Analysis

With this technique various alternative methods have been used when choosing the material to be analysed.

1. In the beginning stages the investigator selects a "key" journal, and then analyses the type of citations quoted by the researcher.
2. The writings of a few "top" scientists in a given field of study are selected for analysis.
3. Another method is to consult the acknowledged experts on a subject and obtain their advice on the materials most used, and on the selection of the "key" and "source" journals to be analysed or selected for purchase.
4. The serial holdings of a library particularly strong in the given field can be selected for analysis.
5. The recently-developed "snowball" method is to select a "key" journal on expert advice, or by taking the *national* journal on the subject - then to rank the citations as quoted in the "key" journal in order to their frequency of reference to titles, and then to select the top few titles, which will include ninety per cent or more of the references as the required "source" journals.
6. The last method of choosing the material to be analysed is to select monographs published during a given period of time.

Limitations of the Technique

The citation analysis technique is by no means a "water-tight" method of research. In general, the following objections could be raised against its validity and reliability:

1. There is no assurance that all materials used are cited, which will cause an underestimate of the use of material.
2. There is no assurance that all material cited is used, which will cause an overestimate of use.
3. The materials used may have been those available or known to the author rather than all, or the best, materials that could have been used for his purpose.
4. Popular books as contrasted with highly specialized books will differ in the level and thoroughness of their authors' citations. The author of a highly technical book will most likely cite his sources very extensively, while the writer of a popular travel or biography may have used many casual references, yet never actually mentions them in his work.
5. The difference between footnotes, a general bibliography at the end of the text and a list of books for further reading on the subject suggested by the author is significant if the level of analysis has to be valid to a high degree.
6. Citations are intimately linked up with the degree of physical and bibliographical accessibility of materials. If a method could be devised to determine the material potentially useful for a problem solution, and if this information could then be compared with the actual available material as used by the writer, then a more valid measurement of "bibliographical organization deficiency" could be arrived at. At present there is, however, no way of determining with certainty the existence, extent, or location of such materials.
7. Citation analysis cannot differentiate between *documentary research* (which will usually have more citations) and research based on *personal observation* by which the author may in the *past* have used material to gain the insight needed to interpret his observations, as a result of which he is now using ready reference books to refresh or check his knowledge; this will never appear in his citations.
8. Usually investigators utilizing this technique restrict their analysis to one year, or two years separated in time. There is no way of knowing, except through superficial and subjective judgment, whether the particular chosen period is typical of the

use in general, whether it is a normal and representative year. General trends could perhaps be indicated, but the smaller variations which occur over five or ten year periods will remain largely undetected.

9. Citation analysis will not tell us what these writers *ought* to have used or why they used certain materials and not others.

10. The last limitation could perhaps be that this method of research does not indicate the duration of use.

Implications for Libraries.

As we have already seen, the implications for the library are mainly in the field of organization and management of the library, but the "level of analysis" objective has now made it possible for this technique also to hold implications for the bibliographical organization field of the librarian's profession. Notwithstanding all the limitations of this research technique the following implications could be of value to the librarian:

1. *Establishing of an acquisition policy.* With the present rate of publishing it has become a physical impossibility for any one library to acquire all the material that is becoming available. Its collecting programme should be designed to produce those items needed most frequently, or most important to that particular library's clientèle. Trends in form, date and origin of material will be most helpful to the librarian in planning his acquisition policy. He can, naturally, not plan his selection policy on past use only; future potential demand should also be considered.

2. *The optimum size of the book collection.* In an article entitled "recent social trends" William F. Ogburn called attention to "the increased volume of knowledge". "There is some evidence to indicate that knowledge grows according to the exponential law... the long expression for it is 'the compound interest law'... 'The increase... is not a straight line going up, but a curved line growing by increasingly large amounts. ... It seems to me that the task of librarians in relation to the volume of knowledge is a very great one'. Indefinite growth cannot continue as a virtue. The citation analysis technique can help to find out what exactly

is that core of books which will satisfy a high proportion of the requirements of the users in each subject field.

3. *Subject inter-relationship.* Citation analysis has proved once again that the various branches of knowledge are intimately inter-related to each other. This further evidence implies further that the old arguments between librarians about the advisability of subject departmentation is a real one and must be handled with the utmost care. Citation analysis indicates a swing over towards greater concentration of sources.

4. *Adequacy of subject classification.* Several studies have in the past been directed towards the adequacy of subject classification of books on the shelves and through numerical or alphabetical arrangements of cards in the catalogue. Citation analysis can now add to this insight through an analysis of the materials used by the clientèle. Librarians may have to think more in terms of bibliographies for content accessibility and the card catalogue as a simple guide to location.

5. *Internal arrangement.* Apart from physical separation of subject departments in the library, citation analysis could give the librarian more insight into the internal arrangement of the books within a department, or in the case of a central library towards the relationship of various departments towards each other. The arrangement of library materials in bookstacks by the logical progression of the classification numbers does not bring together the subjects mostly related to each other. The historian needs books in political science and the social sciences, but they are widely separated in the shelves.

6. *Physical and bibliographical accessibility.* Citation analysis may throw more light on open-shelf and closed-shelf library policy. Must our catalogues be made more useful or should a system of closer classification on the shelves with possibly more duplication of copies be aimed at? It seems in any case advisable to improve the abstracting and indexing, though it is questionable how

THE USE OF CITATION ANALYSIS AS A RESEARCH TECHNIQUE 15

far they should go in covering certain forms of materials such as newspapers.

7. *Central storage.* Little-used material could be selected with greater accuracy with the aid of citation analysis. In the case of the natural sciences the periodicals play a more important role, while in the social sciences the monograph and the serial are of approximately equal value in terms of use. Ma-

terial in the natural sciences has a more rapid rate of obsolescence than in the social sciences.

8. *Accessibility of serial material.* Every study made so far in which this technique has been used has proved that serial material should be far more accessible than in the past. In chemistry and physics, serial use accounts for ninety-four per cent of the total use.

BOOK REVIEWS

Enoch Pratt Free Library, Baltimore. Reference books: a brief guide for students and other users of the Library. 100p. Baltimore, 1954. \$ 1 for single copies.

This is the third edition of a standard and reliable basic list, comprising about 500 titles both general and special in scope. While the emphasis is naturally on American publications, many overseas titles are also included, and a number of illustrations help the general reader to identify the more commonly used bibliographical aids.

Unesco. Directory of international scientific organizations. 2nd. ed. Paris, Unesco, 1953. 13s. 6d. 312p.

The first edition of this directory was published in English and French in May 1950; the English edition was soon sold out and was reprinted in 1952. The present edition has been further revised, and lists 264 organizations, with full details.

Unesco. Index translationum: international bibliography of translations. Vol. 4: Translations of 1951 (published 1952). Vol. 5: Translations of 1952 (published 1953). Paris, Unesco, 55s and 42s respectively.

This standard work grows in both bulk and scope each year. The 1951 volume records more than 17,000 works translated in 44 countries. In 1952, the number of items was rather less, but they came from 49 countries, including South Africa. The latter section, contributed by the State Library, Pretoria, comprised 36 entries for the period 1950-52, including translations into Afrikaans of Maria Monk, Tarzan, Zane Grey, Winnie-the-Pooh and Treasure Island.

Staveley, Ronald. Notes on modern bibliography London, Library Association, 1954. 111p.

This short work by a lecturer in the University of London School of Librarianship is intended to give library students a summary of some contemporary problems in bibliography and documentation, with plentiful references to further reading. Within its declared scope, the book succeeds in its purpose. Chapters deal with the organization of national bibliographical services, developments in abstracting services and techniques, assistance from machines, including photo-composition, problems arising from copyright, application of punched card techniques, and library co-operation. Insufficient in itself as a source on any one of these subjects, Mr. Staveley's *Notes* provide a useful introductory or revision text.

Library Association. Books for young people: London, Library Association, 1954. 127p. 7s. 6d. group II - Eleven to thirteen plus. New edition. (6s. to members).

A classified and annotated list, with prices.

Basic Africana

The Johannesburg Public Library has had the excellent idea of organizing an exhibition of the "older and rarer books" in its Strange Collection of Africana, and making available a mimeographed descriptive catalogue of the 150 or so works displayed - all published before 1850. Entitled *Some classics of Africana* the catalogue serves as a useful introduction to the standard books, most of which are familiar, with an occasional special rarity (such as Melander's thesis *Caput Bonae Spei*, Upsala, 1705) thrown in. This is a good check-list for library students taking Book-stock, Africana, in their stride.

"BEST BOOKS" OF BRAZIL

A guide to translations in English

by

HERBERT COBLANS¹

"Machado de Assis, a novelist with whom we (North Americans) have none to compare."
S. PUTNAM in *Marvelous journey*.

IN HIS STUDY of four centuries of Brazilian literature (15), from which the above judgment is quoted, Putnam says that

"during the last decade and a half there has come out of Brazil a literature that merits and is receiving the attention of the world."

In spite of the fact that, as a professional librarian, one has a certain acquaintance with writers outside the world of English letters, a first contact with Brazil induces a feeling of shame, that one is so ignorant of a whole field of significant writing.

This situation has some interesting parallels in South Africa. Like Afrikaans in relation to English, so Portuguese (especially in Brazil) in relation to French has not until recently been considered as a medium of literary art². Just as South Africans of both language groups have been nurtured on the literature of England, so for Brazilians Paris is still very much a spiritual home. The most obvious explanation for this neglect of Portuguese writing is the barrier of language. But there is another factor which like a coin has two related faces – the attitude of superiority and condescension of Europe towards its cultural outposts; and what Gilberto Freyre, the leading Brazi-

lian social historian, has called "oppressive colonial complexes of inferiority to Europe"¹²

Although in an ultimate sense a foreign literature, especially its poetry, remains more or less inaccessible, translation programmes are beginning to make a contribution to communication and interpretation. Significantly it was the International Institute for Intellectual Co-operation, a sort of "Specialised Agency" of the League of Nations, which, in 1936, published the first translation of a major work by Machado de Assis, his "Don Casmurro". UNESCO is continuing this work of stimulating the preparation of good translations of national classics. Additionally in recent years there has been a fair amount of commercial publication of translations of modern Brazilian novelists, mainly in the United States. In some cases this has resulted directly from intercultural exchange which has brought North Americans as Visiting Professors to Brazil.

More than fifty of the works of the ten most important Brazilian novelists exist in translation in one of the three languages, English, French or German. But clearly there are serious gaps, especially in the work of regional authors often with a unique Brazilian flavour, which has so far defied translation.³ In what follows I shall attempt to indicate the main trends of Brazilian prose literature, always with an eye to what is available in English translation.

¹ Dr. Coblans, a South African, served for 16 months during 1953–54 as a UNESCO consultant for bibliography and documentation to the Brazilian Government.

² Even Eça de Queiroz, who has been called the Balzac of Portugal, is barely known, since only two of his works are available in English, one being Roy Campbell's translation of "Cousin Basilio" (1953).

³ A good example is "Urupês" (1918) a collection of sketches in which Monteiro Lobato created a symbol of the Brazilian people in a character named Jeca Tatú.

Firstly it must be realized that Brazil is not just a country, it is an agglomeration of entirely different geographical regions, almost spanning a continent. Consequently there is a marked regionalism in its literary output; the drought area of the North East with its slave and plantation background; the central mining area of Minas Gerais, from which fabulous wealth was extracted in the eighteenth century; the two metropolitan centres Rio de Janeiro and São Paulo; and the South with its frontier and gaucho character. To this must be added the vast unexplored Amazonia and an impenetrable hinterland in which the indigenous Indian is the dominant factor.

The Brazilian novel first became a recognisable entity in the second half of the nineteenth century and two of its four main figures are outstanding by any standard. José de Alencar (1), who is often superficially compared with Fenimore Cooper, uses the Indian as picturesque and romantic material – the noble savage theme. More sophisticated but just as romantic is Alfredo Taunay (8), whose "Inocência" introduced the backwoods of Brazil to the outer world for the first time. This Romeo and Juliet story was translated into eleven languages, the most recent English version only ten years ago.

At about this time there appeared on the Brazilian scene, Machado de Assis (6), a literary phenomenon whose place is in the literature of the world, not just of Brazil. In a series of short stories, novels and essays, he established for Brazil a unique place in the Portuguese language. During the last few years his three major works have been translated into English. Azevedo (10) summarises the quality of his writing in the following words:

"Master of himself and of his art – the most lucid Brazilian expression of balance, measure and classic taste – sceptic on the surface through a kind of intellectual modesty, extremely delicate but serious, however, and more decisive than might appear, he barely conceals under his humorous tone of scepticism and irony, the background of human tenderness".

His achievement is all the more remarkable when it is realized that he was a mulatto of the humblest origins. Born and bred in Rio de Janeiro he had none of the advantages of a

European education so common in the Brazilian intelligentsia of the time. He started as a proof reader and in spite of the prejudice he had to face he created the Brazilian Academy of Letters and became its first President.

Entirely different, but of great local significance is the work of Euclides da Cunha (3). His "Os sertões", which was written at the turn of the century has been called the "Bible of Brazilian nationality" and Zweig (17) compared it with Lawrence's "The seven pillars of wisdom". Euclides da Cunha was a civil engineer who was sent by a São Paulo newspaper, to cover what was in fact a year's war between the Brazilian army and a group of religious fanatics, entrenched at Canudos in the wild and arid backlands (sertão).¹ The book is both an ecological study of primitive life in the interior full of detailed scientific observations, and a dramatic story written with great force and in a language that had an important formative influence on Brazilian literature. "Os sertões" has a special interest for us since in some respects we have similar conditions in Southern Africa. Although it is now available in English, it should certainly be translated into Afrikaans.

Coming to the contemporary scene there is a great variety of writing, but a limited selection in translation; a selection, however, which gives a good insight into the vitality and quality of the Brazilian novel. Here writers from the North East predominate and social protest is the underlying theme. Graciliano Ramos (7) minutely dissects the anguish of the middle classes. Jorge Amado (2) places the plantation workers, the illiterate descendants of slaves, in the violent setting of the jungle and the tropical coast lands. José Lins do Rego (5) in his "sugar-cane cycles" of novels describes a dying society, the remnants of the plantation aristocracy. More in the tradition of the European psychological novel is Erico Verissimo (9) who comes from the South.

Although he is primarily a sociologist, Gilberto Freyre (4) has had a deep influence on Brazilian literature and his "The masters and the slaves" is clearly one of the "best books".

¹ In 1920 R. B. Cunninghame Graham gave an interpretation for English readers of this extraordinary episode in his "A Brazilian mystic: the life and miracles of Antonio Conselheiro". A French novel based on the same theme was recently translated and appeared as "The sage of Canudos" (Dent, 1954).

His other large treatise is "Sobrados e mucambos", which means roughly villas and slums, but has unfortunately not yet been translated. He is also a North Eastern - from Recife, where the remains of the colonial period are still much in evidence. In these two works he has applied the historico-cultural method to the study of the growth and final decay of a rural patriarchal society and the emergence of an urban bourgeoisie in Brazil.

As has already been said there are many obvious parallels between Brazil and South Africa and there is much of common interest in the two countries. The Indian tribes with their folklore and animism (so beautifully caught in W. H. Hudson's "Green mansions"), the Afro-Brazilian with his fetishism, often

blended with Catholic ritual (Macumba, candomblé), all combine to give a melodramatic setting, which fascinates and misleads the European by its exotic character. We in South Africa are in a much better position to understand the background. The main obstacle, however, is language. There is a tendency to under-estimate the importance of Portuguese as a language. It is not usually realized that Brazil has an area of half of South America and as many people speak Portuguese in Brazil as do Spanish in the rest of South America (14). Luso-America is one country in contrast to the numerous small countries of Hispano-America. That is partly why Brazilian literature holds so pre-eminent a place in Latin America.

"BEST BOOKS"

1. ALENCAR, José de (1829-1877). *Iracema the Honey-lips: a legend of Brazil*. Trans. by I. Burton. London, 1886.
2. AMADO, Jorge (1912-). *The violent land*. Trans. by S. Putnam. New York, 1945. (Original - *Terras do sem fim*. São Paulo, 1943).
3. CUNHA, Euclides da (1866-1909). *Rebellion in the backlands*. Trans. by S. Putnam. Chicago, 1944. (Original - *Os sertões*, Rio de Janeiro, 1902).
4. FREYRE, Gilberto de Mello (1900-). *The masters and the slaves: a study in the development of Brazilian civilization*. Trans. by S. Putnam. London, 1947. (Original - *Casa grande e senzala*. Rio de Janeiro, 1933.)
5. LINS DO REGO, José (1901-). *Santa Rosa*. Uebersetzung von E. Kaut. Hamburg, 1953. (Originals - *Meninho de engenho*, 1932; *Banguê*, 1934; *O moleque Ricardo*, 1935).
6. MACHADO de Assis, Joaquim Maria (1839-1909).
 - (a) *Epitaph of a small winner*. Trans. by W. L. Grossman. London, 1953.
 - (Original - *Memorias postumas de Braz Cubas*. Rio de Janeiro, 1881).
 - (b) *Don Casmurro*. Trans. by H. Caldwell. London, 1953.
 - (Original - *Dom Casmurro*. Rio de Janeiro, 1900).
 - (c) *Philosopher or dog?* Trans. by C. Wilson. New York, 1954.
 - (Original - *Quincas Borba*. Rio de Janeiro, 1891).
7. RAMOS, Graciliano (1892-1953). *Anguish*. Trans. by L. C. Kaplan. New York, 1941. (Original - *Angústia*. Rio de Janeiro, 1936.)
8. TAUNAY, Alfredo d'Escagnolle (1843-1899). *Inocência*. Trans. by H. Chamberlain. New York, 1945. (Original - *Inocência*, Rio de Janeiro, 1872).
9. VERISSIMO, Erico (1905-).
 - (a) *Crossroads*. Trans. by L.C. Kaplan. New York, 1943.
 - (Original - *Caminhos cruzados*. Porto Alegre, 1935).
 - (b) *Time and the wind*. Trans. by L. L. Barrett. New York, 1951.
 - (Original - *O tempo e o vento*. Porto Alegre, 1949).

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10. AZEVEDO, Fernando de. *Brazilian culture*. Trans. by W. R. Crawford. New York, 1950.
11. CARPEAUX, Otto Maria. *Pequena bibliografia crítica da literatura brasileira*. Rio de Janeiro, 1951.

12. FREYRE, Gilberto de Mello. *Brazil: an interpretation*. New York, 1945.
13. *Handbook of Latin-American studies*. 1935-. Cambridge (Mass). (Section on Brazilian literature ed. by S. Putnam, 1935-1950).
14. Lambert, Jacques. *Le Brésil; structure sociale et institutions politiques*. Paris, 1953. (Excellent short introduction to Brazil).
15. PUTNAM, Samuel. *Marvelous journey; a survey of four centuries of Brazilian writing*. New York, 1948.
16. VERISSIMO, Erico. *Brazilian literature: an outline*. New York, 1945. (Based on lectures given at University of California in 1944).
17. ZWEIG, Stefan. *Brazil, land of the future*. New York, 1941.

LIBRARY NOTES

University of Natal Libraries, 1954

Mr. J. W. Perry's first report as Librarian of the University of Natal contains a number of observations of more than usual interest on the problems of building-up a multi-centred academic library. Of the estimated total of 85,000 bound volumes at present comprising the bookstock of the University libraries, approximately half (40,000) are housed at the University Library at Pietermaritzburg and in the separate Law Library there, while the rest are distributed between four centres in Durban, fifty miles away, 30,000 being in the Howard College Library on the main campus, 3,000 in the Library in the centre of the City, 9,000 in the Non-European Library, and 3,500 in the Medical Library. The problems of developing these collections, with a modicum (but not an excess) of duplication, and of organizing union catalogues of all the material in the University libraries, in at least two centres, present a challenge which has already been taken up with a will.

Discussing the strength and weaknesses of the existing book-stocks Mr. Perry refers to the lack of balance in each of the orthodox components of University stocks: the general undergraduate collections; the resources for the academic staff, the scholar and the researcher; and the special collections in subject fields. Of these, the last category has hitherto been the weakest, although with the purchase of entire collections, and some important gifts, this position is gradually being remedied. In what he rightly calls the "highly competitive and expensive field" of Africana, the University Library has no need to enter, in view of the proximity of the Campbell and Don Collections elsewhere in Durban.

The Report for 1954 contains an impressive list of presentations both individual and institutional, and refers to the successful efforts made to build up a Gifts and Exchange Division. Improvements in accommodation have either been effected or are planned at each of the University libraries, the Medical Library having moved into new accommodation in the Medical Faculty building in Umbilo Road.

Further points made in this Report are the lack of any major research library facilities in Durban similar to those on the Rand and in the Western Cape, which involves the use on a large scale of inter-library loans of books, periodicals and microfilm; the fact that approximately a quarter of the total items issued from the University libraries have been borrowed by staff members; and the need for increased funds with the depletion of the Carnegie book-grant already in sight, and the requirements of the libraries, with their dispersed staffs and stocks, ever increasing. Mr. Perry and his staff are to be congratulated on a promising year's work.

Contents in advance. Published from Box 7521, Philadelphia 1, Pa., at \$ 6.00 per year.

A new publication intended as a service to librarians and documentalists "to help them keep up with current professional developments" has been initiated in Philadelphia, under the title "Contents in advance". Each of the ten issues to be published during the year will comprise photographically reduced reproductions of the contents pages of the chief library and documentation periodicals of the world - four to a page. The eleventh issue will consist of a union list of the journals whose contents pages regularly appear.

The March, 1955, issue (of which we have received a review copy) contains "current contents" of 122 periodicals, including *S.A.L.*; the chief value of such a publication, however, depends upon the speed with which advance proofs can be obtained from the editors concerned, while for busy librarians who in any case have to wait for the journals themselves, a foretaste is more of a luxury than a necessity. In at least two respects the issue we have examined provokes reflection; firstly, there is an instructive diversity of style and lay-out, from which much can be learned, while secondly, the inadequacy of some contents-titles in describing the articles to which they refer, is revealing.

THE INSURANCE OF LIBRARIES

by

G. A. LEYDS, F.C.I.I.

THE CONTENTS OF libraries may be lost, damaged or destroyed by fire, flood, theft, vermin, explosion, riots and other hazards. Most of these risks can be insured against low premiums in wealthy, powerful insurance offices.

This article is intended to point out the pitfalls which the library custodian or Trustee must avoid; to mention the various possibilities of insurances; and to warn against those risks which cannot be covered.

Libraries seem to have had an attraction for the destructive urge of peoples, young and old, of all countries, all centuries. We are told that the libraries at Babylon, Nineveh, Alexandria, and Constantinople, were nearly all destroyed, some more than once. The Greek libraries were taken to Rome for safe keeping only to be ruined centuries later by the Goths and Vandals. The Turks burnt Constantinople and Budapest, Henry VIII dispersed monastic collections, the French peasants at the outbreak of the Revolution promptly burnt the books in the aristocrats' castles, the Russian Moujiks in 1917 burnt every book they could lay their hands on, and the German armies in 1914 burnt Louvain; in World War II they destroyed Louvain all over again.

In South Africa, malicious destruction has not happened often, though the mob in 1913 burnt down the Johannesburg "Star" offices with the issues and records from 1889.

In our country there is another destructive factor, namely carelessness. It was rank negligence which destroyed much of the priceless Gubbins Collection at the Witwatersrand University, when the buildings were nearly completed. Had anyone been truly interested (other than poor Gubbins himself) they would have watched the plumbers with their blow-lamps, the carpenters with their shavings and eternal cigarettes, and the Library could have been saved. So would the Potchefstroom and the Stellenbosch "Biblioteke". Another instance of carelessness was the terrible fire which destroyed the Albany Museum at

Grahamstown, where valuable 1820 Records were lost. In all these cases the insurance cover was inadequate. In the case of the collection of Dr. W. J. Leyds at Stellenbosch, there was no insurance at all. Rats and other vermin, rain, mildew and fungi did their best to damage the gift, which was saved when it was almost too late to do so.

LOW RATES

In spite of all these fires, the fire insurance rate has not increased. One can still insure any Public Library at a premium of £1 per £1,000 (one per mil) per annum, almost anywhere in South Africa or Rhodesia, frequently even less. One library is insured for 6d. per annum per £100, or 5s. per £1,000 yearly. At these rates, so low as to be no more than token payments, there is no excuse whatever for inadequate insurance, yet it is on this item that most Trustees try to save pennies.

The reasons why library rates are still low are two-fold:

- (a) In relation to premiums received over many years the payments made under policies are still low, mainly because the large libraries were notoriously under-insured.
- (b) Companies doing a world-wide business, average their losses over several continents. The total premium from thousands of libraries is still adequate to cover the occasional loss, and South Africa benefits from this method.

OTHER RISKS

Fire, nearly always, is the most fearsome danger. It is the total destroyer. Other losses, such as theft, are relatively innocuous. Let us briefly consider these other risks:

1. *Burglary*

This would probably apply only to *rare* articles having a re-sale value. It is best to enumerate such books, maps, manuscripts, etchings, and insure them separately. The value should be agreed with the Insurance Company. Some companies will not grant a "valued" policy, therefore it is advisable to entrust the placing of the insurance to a reliable firm of Insurance Brokers, who, acting in their clients' interests, and knowing thoroughly the insurance market, can place the policy to best advantage, watching the conditions attaching thereto, and eliminating any stipulations which the insured cannot fulfil, or with which he does not wish to comply. This saves much argument when claiming.

Brokers know the lowest rates obtainable, and where to get them. They are in touch with Lloyd's, London, (where a certain elasticity in acceptances and policy conditions applies) and they can assist the insured in the formulating of any claim.

2. *Riot and civil commotion*

There are times when books of a certain nature arouse the ire of the mob. At the time of the "Lusitania" riots in 1915 all German books in some areas were burnt. In 1933 when Hitler came to power, all so-called "pornographic" books were publicly burnt, to be secretly stolen, saved and read.

Later, Jewish books, those printed in Hebrew characters, no matter how innocent, were burnt.

In Spain, Moorish books were the subject of incendiarism in the reign of Queen Isabella.

Puritans burnt Catholic books, Catholics burnt Protestant books, and always these fires happen during riotous times.

Insurance Companies' policies specifically exclude damage done during riots, unless the insured *can prove* positively that such damage was not caused directly or indirectly, proximately or remotely, by the riots. Riot insurance can be obtained—when there is no danger of riots! The moment these appear imminent, the Companies usually close down on all applications.

Therefore one suggests that at each annual meeting there should be an item for dis-

cussion, viz., Riot and Civil Commotion Insurance. When obtainable, the rate is usually very low, only 1s. per cent which means 10s. per £1,000 per year. If such insurance is renewed each year, the Insurance Company will remain "on risk" even should riots become imminent. The motto which applies is "Do not wait until it is too late" when dealing with riot damage cover.

3. *Explosion damage*

The normal fire policy excludes this kind of damage. The broker will however have fire damage, *caused by explosion*, covered without extra charge.

Damage by explosion, *other than fire* can also be covered, usually at 6d. per cent or 5s. per £1,000. Every library should have such cover, especially when even small towns, such as Standerton or Worcester, have petrol tank installations for storing oil fuel in bulk.

4. *Fungi, vermin, etc.*

These risks are normally not insurable. It is however possible that a rare MS may be insured "All Risks", with the inclusion of such hazards, provided the Company is satisfied that all possible reasonable precautions against the occurrence of such damage have been taken. The rate would probably be not less than 1 per cent or even 1½ per cent, i.e., £15 per £1,000 per year.

CONSTRUCTION AND MANAGEMENT

Library buildings should be fire *resistant*. There is no such thing as a fireproof building. In the fire at "Wits" the steel girders, protected by concrete cement, expanded in the heat, the concrete fell off, the expansion caused the girders to twist, and the concrete floor of a room dropped on the floor below. Steel girders are usually protected by four inches of concrete all round. I still have to meet an architect who has induced his client to give the steel a protection of six inches instead of the regular four inches, yet six inches is three times as safe as a four inch protection.

Roofs should be of iron, asbestos, or slate on steel frames. Thatch should never be per-

mitted. All roofs should have a lightning conductor, fitted by an expert, *not* by the local plumber.

Stairs should be in a separate well. All fires go up the stairs, yet building after building is erected with the stairs in the middle of the risk.

The Johannesburg Public Library houses many most valuable books, and one of the world's best geological collections, also the Africana Museum and the Strange Africana Library. Yet this building has staircases on *both sides* of the Main Hall, *in the Hall*. Not satisfied with giving a fire a chance of going up one stair, another has been thoughtfully provided to aid the possible destruction of South Africa's only worthwhile Africana museum.

Nevertheless the Municipality fondly believes that the Library building in Johannesburg will never burn, because it stands detached on the Library Square. I regret that I have to predict that some day, either from the Library Theatre stage, or from Native rioters, or from the many tea kettles, heaters, electrical appliances, etc., in the building, or perhaps from the carelessly thrown match or cigarette, there will be a devastating fire, and one more priceless collection will go up in smoke, never to be replaced, no matter how much insurance is paid out, or what safety precautions are in force.

Many years ago I made a professional survey of the Albany Museum at Grahamstown. I enumerated the possibilities of a fire arising and the *probability* of intense heat and complete destruction. It was with grief that some years later I heard that the expected fire had been so severe that almost nothing was saved.

SPRINKLERS

The safest way of protecting our treasures is by sprinklers. This system is based on a reticulation of water pipes along all ceilings, and especially in concealed spaces, with every 100 sq. ft. protected by a sprinkler "head" which opens automatically at 155° Fahr. and emits about 300 gallons of water per minute, thus extinguishing any fire below the head, and saving the building. Insurance companies grant 50 per cent discount off the premiums,

thus proving the efficacy of this form of precaution.¹

Unfortunately the cost is high, but money will be spent on statues, expensive carving, unnecessary marbles and bronzes, and so forth, but not on the unobtrusive saviour, the sprinkler.

There are many firms who will be able to supply and instal the system, and I will only mention that the Lancashire man who invented the system in Victorian times, was named Grinnell. The sprinkler system has saved several thousands of factories, public buildings, theatres, etc. Any library containing valuable items of national importance should be "sprinklered". At least one library in the Union is so protected, but it does not contain the rare books and maps that the South African or Johannesburg Libraries cherish.

BUCKETS OF SAND AND WATER

"Any mompara knows how to handle a bucket of water when trying to put out a fire". This bit of wisdom was given to me just fifty years ago and is just as true to-day. Buckets may be unsightly, they are so often used for other purposes (unless strictly watched) and they contain cigarettes and dead matches, but they are the simplest, most valuable means of extinguishing a small fire. Chemical extinguishers, (soda-acid, foam and so on) are useful and should always be fitted, but never without the buckets of water which anyone can grab and throw on the flame. Buckets of *sand* are of course the proper things for electrical fires. Such buckets however have a habit of getting rid of the sand and walking away to the Native quarters; they must have daily supervision.

WAR DAMAGE

This is uninsurable, normally. In war-time Governments will often arrange an insurance scheme against damage by enemy action, but Governments usually do *not* insure their own buildings.

¹ More suitable for the protection of books and manuscripts are systems of carbon dioxide gas flooding, such as the Public Works Department has installed in the Library of Parliament, Cape Town, *Ed.*

CONCLUSION

We repeat briefly the main points to be watched.

1. In fire insurance, take out *full* cover. Exclude nothing. See to it that the "Average Clause" is cancelled. The policy should be worded to cover fire damage for *full* indemnity, up to the amount of the policy.
2. Rare items should be covered under an "All Risks" Policy, each item for a specified amount, agreed upon with the Company. If difficulty is experienced in obtaining the Company's agreement to the value, consult a Lloyd's Broker or any real expert. The "All Risks" policy really does cover nearly all risks, but not damage by vermin, or e.g., overwinding of clocks or instruments.
3. Have extinguishing appliances installed, and inspect them *daily*, especially buckets.
4. Do not rely too much on insurance. The indemnity can only provide money, it cannot

replace irreplaceable books. It does not restore historical things nor does it bring back "atmosphere".

At Cape Town, just to take one City, we have within a 300 yards radius, the Parliamentary Library with the Mendelssohn and Jardine collections, the South African Library, the Cape Archives with the *Dagbregister* of Jan van Riebeeck and the Elliott Collection, the Supreme Court Library, and the City Club Library.

One large bomb would destroy one of the finest gatherings of cultural assets in the Southern Hemisphere. Insurance would not help us; the remedy lies in the construction of underground safety strong rooms or other shelters especially designed for the protection of our country's treasures. One year's wool levy would pay for it, or one redundant ambassadorial establishment. Our duty as bibliophiles is to make the Parliamentarians aware of their national duty in this respect.

International Congress of libraries and documentation centres, Brussels, September 1955.
Vol. 1, Preliminary reports. 216p. The Hague, Nijhoff, 1955.

One of the major difficulties in organizing Conferences of professional associations is to strike a satisfactory balance between exposition and discussion. Summaries of papers provided beforehand are an obvious aid, but the larger the Conference and the more widespread the participants, the more difficult even this solution becomes. The Organizing Committee of the joint congress of IFLA, FID and the International Association of Music Associations, which is to be held in Brussels in September 1955, has made a brave effort to solve these problems by circulating all member associations months in advance, requesting them to submit preliminary reports on a number of subjects chosen for discussion at the congress itself. Many of these preliminary reports have already been printed by Nijhoff, as the first volume of the Congress Proceedings. At the congress itself, no papers will be read: the entire time at the disposal of the delegates will be devoted to discussion by individuals and groups.

The preliminary reports are grouped into three main divisions. The theme chosen for the joint

congress is "The tasks and responsibilities of libraries and documentation centres in modern life", in their national and international aspects. Contributors to this section include M. Julien Cain, Dr. L. Brummel, Mr. L. R. McColvin and Dr. H. Coblands (a former librarian of the University of Natal). These reports are followed by sectional contributions on National and learned libraries (including an interesting summary of "problems of large learned national libraries" by F. C. Francis of the British Museum); and on various aspects of public libraries. The third group is sub-divided between papers of specialized interest to music librarians, and those to be discussed by the documentalists.

The preliminary reports are intended as "tasters", and they certainly succeed in whetting one's appetite for the main dishes. While the content of this volume is of great interest, however, it is the method of organization that is worth studying further, and in our own context. If it were possible, on a far smaller scale, to provide summaries of papers well in advance of the event, would this not perhaps enable delegates to our own conferences to be more fully prepared for discussion and the presentation of differing opinions, than is feasible under the present arrangements?

SOME NOTES ON THE ORGANIZATION OF A LOCAL COLLECTION IN THE SMALL LIBRARY¹

by

J. H. OGILVIE

Johannesburg Public Library

THE FIRST QUESTION which one would ask is why there should be a local collection at all. Berwick Sayers has defined the local collection as "the place where is gathered and made serviceable the raw material of local history".

Although this discussion is confined to the local collection in the small independent public libraries, the methods and problems are the same for any sized library, the difference being one of degree only. It must be remembered that few hard and fast rules can be laid down. One can only hope to state general principles which may be applicable to all cases.

The first thing to do in making a local collection is to define the boundaries of the area. Depending on the proximity of other towns this may be either municipal or magisterial. If there are other libraries in or around the vicinity, it is essential to know what they are collecting so that overlapping and omissions may be avoided. At the same time, decisions on the type of material to be collected, and the method of dealing with it will depend largely on the amount of time which can be spared for the collection. It is better to make the most of a small representative collection, than to try to deal with a large, haphazard one. However, one must be bold, and vision and enterprise are necessary.

Having decided on the boundaries of the area, the next step is to decide on the type of material to go into the collection. Activities should be confined to printed manuscript and graphic records. A collection of this sort should not be allowed to become a museum.

Printed material will consist first of all of books and pamphlets, especially on the region in which the library is situated; books containing chapters of local interest, biographies of people connected with the area and old directories, which are particularly useful, as

these give much additional information on the area; e.g. details of societies, clubs and churches etc. A set of the local newspaper must be kept.

In the field of subject literature there are histories of schools and churches, catalogues of agricultural shows, special issues of newspapers or periodicals devoted to the area; maps, plans, novels, poems, in fact anything which deals with some aspect of the life of the community.

Ephemera must not be forgotten. If a monument is to be unveiled, or a church to be dedicated, the programme of the occasion must be obtained; as well as programmes of all the productions of the local dramatic society. School and church magazines, plans of new townships, election manifestos, sporting programmes, etc., should be carefully preserved, as they are bound to come in useful at some time or other.

Local authors must not be forgotten. Books by and about anybody connected with the community should be given a place in the collection, although these may not all be treated alike; e.g., if an author has lived in a community for a very long time, he is treated as a local author and all his works are collected. If he has lived there for a period of five or six years, e.g., Nicholas Monsarrat, only those books written during the actual period of residence, are collected.

Municipal records are a very important source of local history. There should be a copy of the agenda and council minutes in the library. This is far from being all the material that there is. Minute books, reports presented to the council, maps, plans, all are valuable, and unless the Town Council has already appointed someone to care for this material, it should go into the local collection.

The last class of printed material, is that produced in the area, but not about it. For instance, a few examples of early printing

¹ Based on a talk given to the Southern Transvaal Branch, S.A.L.A., on 2 March 1955.

items are useful. In the Transvaal, printing prior to the beginning of the century is comparatively rare and might well be collected, but after that date the bulk can be omitted. This is subject to discretion, of course. If, for instance a local printer develops a new technique, examples of his work should most certainly be preserved.

The local collection cannot be confined to printed material only. Photographs and prints have a definite historical value, if one bears in mind such events as jubilees, exhibitions, etc.

Manuscripts and documents are not very often met with, but are none the less important. With all archival material, the value to the nation must be kept in mind. Anything which has national significance should be sent to the Union Archives. All else, such as manuscripts of books by local authors, old marriage and baptism registers and minute books of societies etc. should be kept. Only that which seems valuable must be retained however.

The next step is the obtaining of the material itself. One of the copyright lists should be regularly checked and Africana dealers should be asked to supply their catalogues. However, most of the material will have to be collected by means of personal contact or letters. The local newspaper must be scrutinized regularly. It is also advisable to enlist the aid of the local publicity officer, and the co-operation of societies, principals of schools, ministers of churches, and local photographers. All members of staff should be encouraged to take an interest in the collection, especially as they may belong to music societies, sports clubs, etc.

It is very important that the collection be publicized. The newspaper editor should be asked to give the project a write-up in the paper, and he should be kept informed of any items acquired which will be of general interest. If possible, a display should be made in the library, and a poster put up explaining to borrowers what is being done. The desirability of handing old material over to the library instead of destroying it should be impressed upon people in the community.

A mass of material is not a local collection ;

it must be properly arranged. It is impossible to remember everything contained in a collection ; and it is therefore essential for there to be an entry in the catalogue for each item. The usual information as to author, title, editor, translator, edition and imprint should be given ; collation may be dispensed with if desired. Added entries for joint authors, titles etc., are always valuable, while added subject entries and analytics are worth their weight in gold. Experience has taught that the latter should be made for everything which seems as though it may be important in the future.

Problems of cataloguing and classification are bound to occur as the codes do not lay down rules for the kind of ephemera which is dealt with in a local collection. Individual style and rules will have to be worked out. The main principle to follow is to catalogue the item under the entry or heading which most clearly indicates its nature. An adequate subject index is very important.

Classification is likely to present a few difficulties. It is inevitable that the local collection will find Dewey or any other scheme quite inadequate. Some expansion and adaptation of the classification will be necessary.

It is essential to record all decisions as they are made, so that there may be no doubt as to what routines and procedures have been followed in the past.

As a collection of this nature is to be permanent, preservation is of the greatest importance. Pamphlets should be placed in an envelope and kept in a pamphlet box. Photographs and documents can be treated in the same way. There is no need to bind any of these items. If an item is particularly frail it can be placed on a piece of cardboard and covered with perspex or any other transparent plastic. Manuscripts, which are usually rather bulky, require some sort of casing. The simplest and cheapest method of doing this is to cut pieces of cardboard to the size of the manuscript, tie it up with tape and store it in a pamphlet box. Maps and plans are best stored flat in a cardboard box if possible. These methods obviate the use of expensive vertical files and special wooden or steel fixtures.

THE DURBAN SEMINAR ON SCIENTIFIC AND TECHNICAL LIBRARY AND INFORMATION SERVICES MAY 1955

A ONE-DAY Seminar on Scientific and Technical Libraries and Information Services, on similar lines to those previously held at Pretoria, Port Elizabeth and other centres, was held at Durban on May 4th, 1955.

The seminar, convened by the C.S.I.R., was held in the Medical Library of the University of Natal. It was attended by fifty persons from industrial concerns, scientific institutions, government departments, schools, libraries and university departments. After a brief speech of welcome by the University Librarian—speaking on behalf of the Principal of the University—the proceedings were opened by Dr. G. C. Scully, a Director of the Union Whaling Company and one-time Chairman of the Durban Chamber of Industries. Two talks by Miss H. Mews, Librarian and Information Officer of the C.S.I.R., followed entitled "General Introduction to Library Methods" and "Sources of Scientific and Technical Information in South Africa". Other

talks were given by Mr. L. Milburn, Deputy Librarian (Durban), of the University of Natal and Mrs. B. H. Robinow, Medical Librarian of the University, on "Cataloguing" and "Classification" respectively. In the afternoon Mr. A. F. Strangman, a member of the staff of African Explosives and Chemical Industries, Ltd., focussed the interest of the gathering on immediate needs by his talk on "Problems of Co-operation in Technical Information Services in Natal".

Among the points emphasized in the discussion which followed was the lack in Natal of one large collection of scientific and technical material such as existed in libraries on the Rand and in Cape Town. It was considered that this was a need in which industry and the university could collaborate in filling. The possibility of the formation of a Special Libraries Section of the Natal Branch of the South African Library Association, was also mooted.

J. W. PERRY.

AAN MEDEWERKERS EN INTEKENAARS

Suid-Afrikaanse biblioteke is die amptelike orgaan van die Suid-Afrikaanse Biblioteekvereniging. Dit word kosteloos uitgestuur aan volle lede, wat hulle jaarlikse intekengeld op of voor 1 Julie betaal het. Adres van die Ere-Redakteur: p/a Suid-Afrikaanse Biblioteek, Die Laan, Kaapstad.

Los nommers: Lede 4s., Nie-lede 7s. 6d., verkrygbaar by die Ere-Sekretaris, Oostelaan, 181, Arcadia, Pretoria.

Artikels oor vraagstukke met betrekking tot die biblioteekwese en bibliografie word aangevra.

Aantekeninge en nuusberigte uit die biblioteekwêreld oor bedrywighede van allerlei aard, nuwe en verboude biblioteekgeboue, ens., sal verwelkom word.

Op koerantuitknipsels moet die betrokke passasies duidelik aangewys word, en die datum en herkomst vermeld word.

Enige bydraes wat reeds elders vir publikasie ingestuur is moet vergees word van die nodige verwysings en van 'n nota van vergunning tot oorname.

Die Vereniging aanvaar geen verantwoordelikheid vir menings wat deur medewerkers geuit word nie.

Kopie moet die Redakteur minstens twee maande voor die verskyningsdatum bereik, nl. 1 Mei vir die Julie-nummer, 1 Augustus vir die Oktober-nummer, 1 November vir die Januarie-nummer, en 1 Februarie vir die April-nummer.

Medewerkers word vriendelik versoek om te sorg dat manuskripte behoort getik te word, met dubbel-spasiëring, redelike randruimte en by voorkeur op bladsye van kwartoformaat (10 x 8 duim): Manuskripte behoort voor insending sorgvuldig nagesien te word, daar veranderings nadat die druk geset is hoë onkoste meebring.

Boeke en biblioteekpublikasies, soos bulletins, katalogusse en verslae, wat vir aankondiging of resensie ingestuur word, word uiteindelik tot die Biblioteek van die Vereniging, Posbus 397, Pretoria, toegevoeg.

RANDOM THOUGHTS ON SPECIAL LIBRARIES

by J. R. LLOYD

PROBABLY no one appreciates the importance of bibliographical research more than the scientific or technical research worker. He knows that somewhere there exists in writing the latest information available on his particular problem and that it would be a serious waste of time for him to go about the job of re-discovering what is already known.

In the fields of commerce and industry, and in transportation too, thousands of periodicals report the latest advances in technical procedures, and the industrialist or business man who does not subscribe to at least a few of the periodicals dealing with the activities of his organization is very much behind the times.

But the larger the individual undertaking the more does it become absolutely essential for the management to keep abreast of the latest developments in its own sphere of operations. And not only does this apply to the technical side, but to the administrative as well, and so we have an increasing number of journals and institutional publications dealing with technology and management, organization, and personnel techniques.

This is where the Special Library comes into the picture. This kind of library, founded on the premise that there is almost no research problem on which printed information does not exist, is becoming more and more an indispensable adjunct to large business undertakings. The inter-library loan system will enable even the smallest special library to serve its owners efficiently while its own resources are being built up.

The job of the special librarian and his staff is an exacting one. He must preserve all reference material which comes into the possession of the library, which has a bearing on the work of his organization, and must file and record it in such a way that it can easily be found again when required.

Because special libraries are established to serve the specific interests of their parent organizations, each will be differently oriented, but the general principles for conducting the affairs of such libraries will not differ.

Librarianship, whether of a general library or a special one, is not a job for just anyone. It needs a person who has books in his blood, one to whom the vast field of human endeavour is a never-ending enticement. Such a person is one who cannot pass by the show window of a bookshop without scrutinising its contents or who, in a private home, sooner or later gravitates towards the bookcase (if there is one). It is, also, a lifelong interest in books and learning that will make one person a librarian in the true sense of the word, and conversely, its lack makes of another merely a custodian of books. But what a librarian can make of a book collection is very largely dependent upon the attitude of management towards the library.

If this attitude is one of encouragement, springing from a realization of its value to the undertaking, the librarian and his co-workers will enjoy the right working climate to make the library, in the service it renders, an indispensable cog in the machinery of achievement. Apathy towards the library will vitiate its effectiveness as a working tool.

In the organization of a library as a fact-finding machine, the skill of the librarian must be matched by his own enthusiasm and that of his staff coupled with their loyalty, willingness to learn, and the realization that teamwork is essential. This postulates a high standard for library workers – perhaps higher than is generally available in these days, but any other attitude spells, if not complete failure, then only partial success. A library can be only as good as the workers in it; mediocre staff means mediocre service. It is fatally easy for an inefficient assistant to say that the library does not have the information sought whereas, in fact, the information probably is there but the assistant's own lack of knowledge is the stumbling block to finding it.

Indexes to the information to be found in books and periodicals abound, and the library will, no doubt, have its own special indexes and records in addition to good classification and cataloguing. But, however closely the information in the library is thus integrated, it must

fall short of completeness in this respect. What librarian has ever had so large and competent a staff as to enable him to build up (and maintain) a minutely analytical record of everything he possesses?

In view of what has been said above, it will be evident that the human mind still remains the final instrument in successful bibliographical research. And, may I add, proficiency in this respect is only attained through a perennial interest and by wide and constant reading and study. Knowledge of likely sources comes only with years of experience and intelligent application. Constant changes in the staff of a library, therefore, make thorough training almost impossible. The most valuable attributes in library workers are intellectual curiosity or the urge to investigate and explore, tenacity in research work, and a good memory. Since a good memory for anything depends very largely upon one's interest, we are back again at the point where we assert that the good library worker belongs to a certain definite type.

Even a small library adequately organized and staffed can do more really valuable work than one many times larger whose staff carries an unduly large proportion of people having only a perfunctory interest and understanding of their duties. The smaller library probably presents a better opportunity for one to become really familiar with the scope and content of its reference material. That is the key to it - a sound knowledge of the material at one's disposal.

The problem of human relations is important in library work. For here, perhaps more than anywhere else, pleasant co-operation is essential to effective functioning. Because special libraries usually have only a small staff, one jarring personality can create havoc. The library assis-

tant should regard his work as an enviable form of employment which offers the widest scope for his own intellectual development, and as an avenue which brings unrivalled opportunities for service.

The librarian himself should have an open mind regarding the various systems and procedures in operation in his library. They should, in fact, be reviewed from time to time in the light of experience to ensure that they are achieving their object. Suggestions from the staff should be carefully considered and adopted if they exhibit a clear improvement over current methods. If the suggestion would not improve the routine work at all, the author should nevertheless be thanked and shown that his interest is appreciated.

Probably no one outside the library world, and the research worker, appreciates as fully as those within its ambit the looming immensity of the store of knowledge accumulated by mankind. Every day, almost, brings to us a reminder of our own insignificance in the face of this vast edifice of scientific and technological achievement, and leaves us with a feeling of humility when confronted with the almost incredible intellectual attainments of those gifted individuals who have helped to advance human knowledge through the irresistible power of the mind.

It is at once the privilege and the inspiration of librarians to be the keepers of the gates of knowledge and to help those who are building for the future. One may contemplate it all with an appropriate humility but may rest assured that a well run special library contributes in a very tangible way to the proper and smooth functioning of the organization of which it forms a part.

Sweden has established a fund for the support of Swedish authors which calls for government contributions of three öre for each book loaned at public libraries, where lending will remain free of charge. (Five öre is equal to about one cent.) Two öre will go direct to the author and one öre to a fund for the support and pensioning of deserving and needy writers. The author's personal compensation drops to one öre per loan if and when the loans exceed 50,000 a year, and two öre will be added to the special

fund. The new Swedish Authors' Fund and the special fund are expected to cost the government around half a million kroner a year. The government already sets aside 100,000 kroner annually for the support of authors. Compensations will be paid not only for fiction but also for juveniles and for technical and scientific books. Illustrators may receive support from the general fund. (*Books abroad*, v. 29, Winter 1955, p. 30).

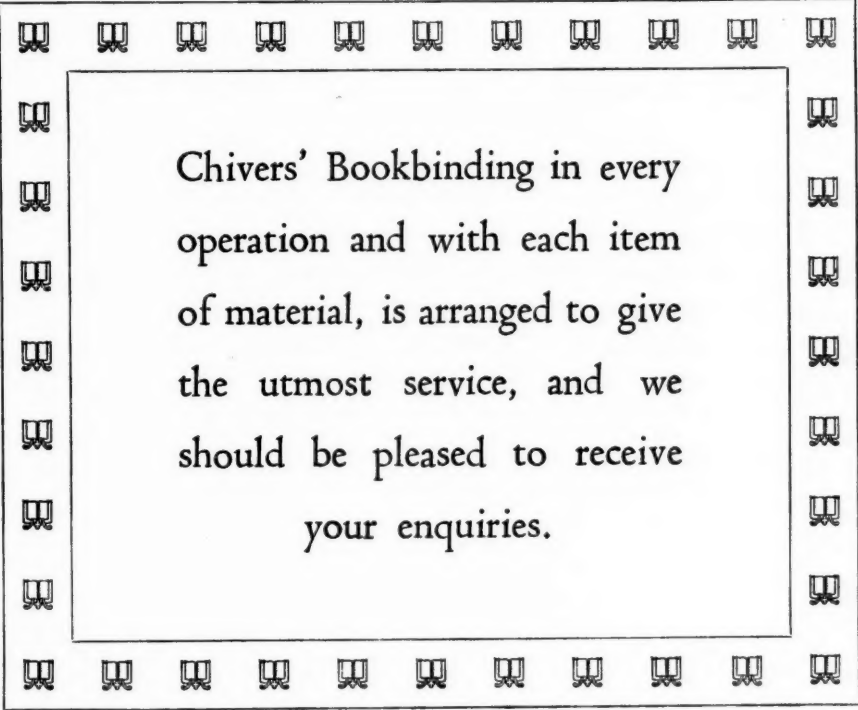
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